

Sets in Order

25¢



The Magazine of SQUARE DANCING



COUPLE AT A
CONVENTION
(See pages 4-5)

AUGUST, 1956

VOL. VIII NO. 8



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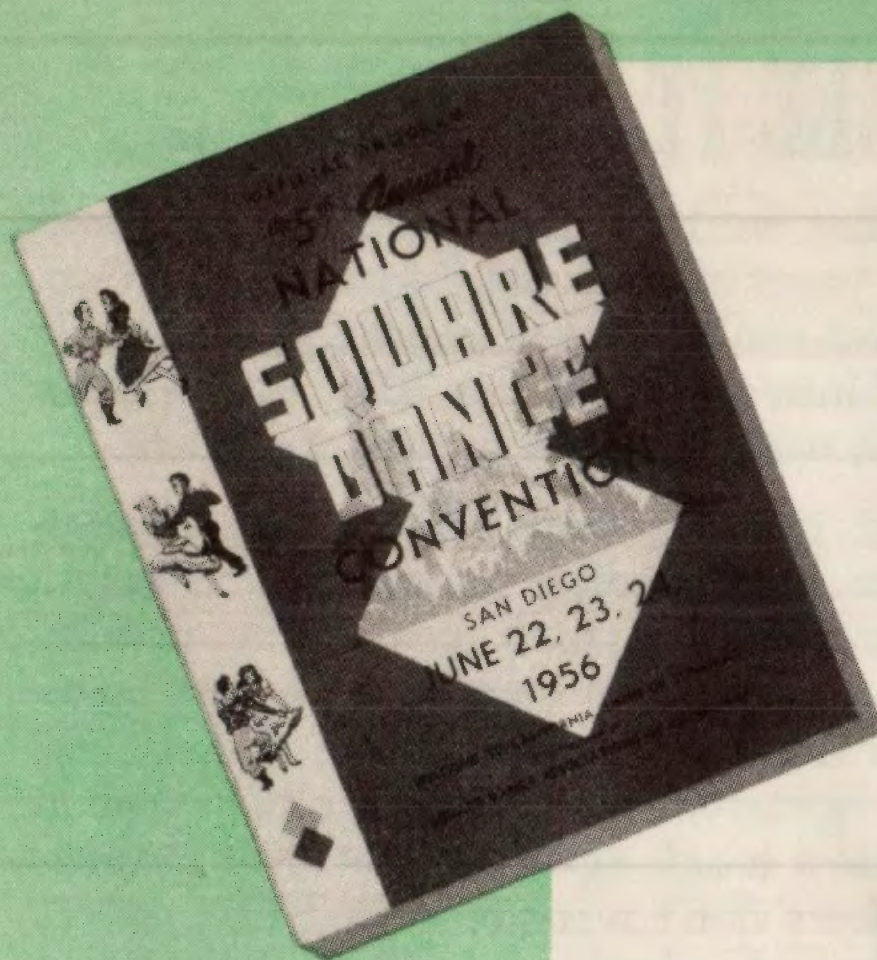
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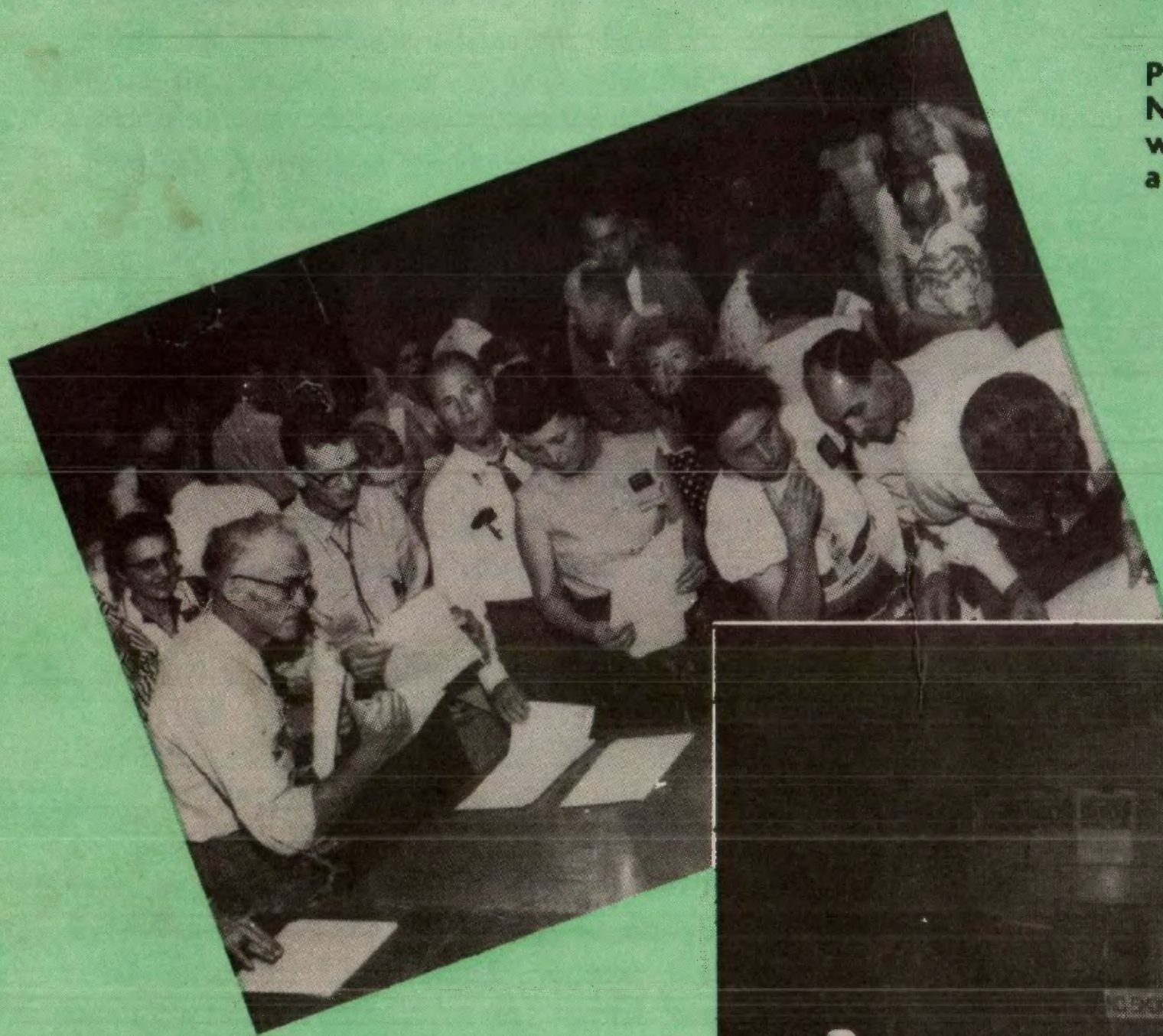
Bob Ogwood



5th NATIONAL CONVENTION

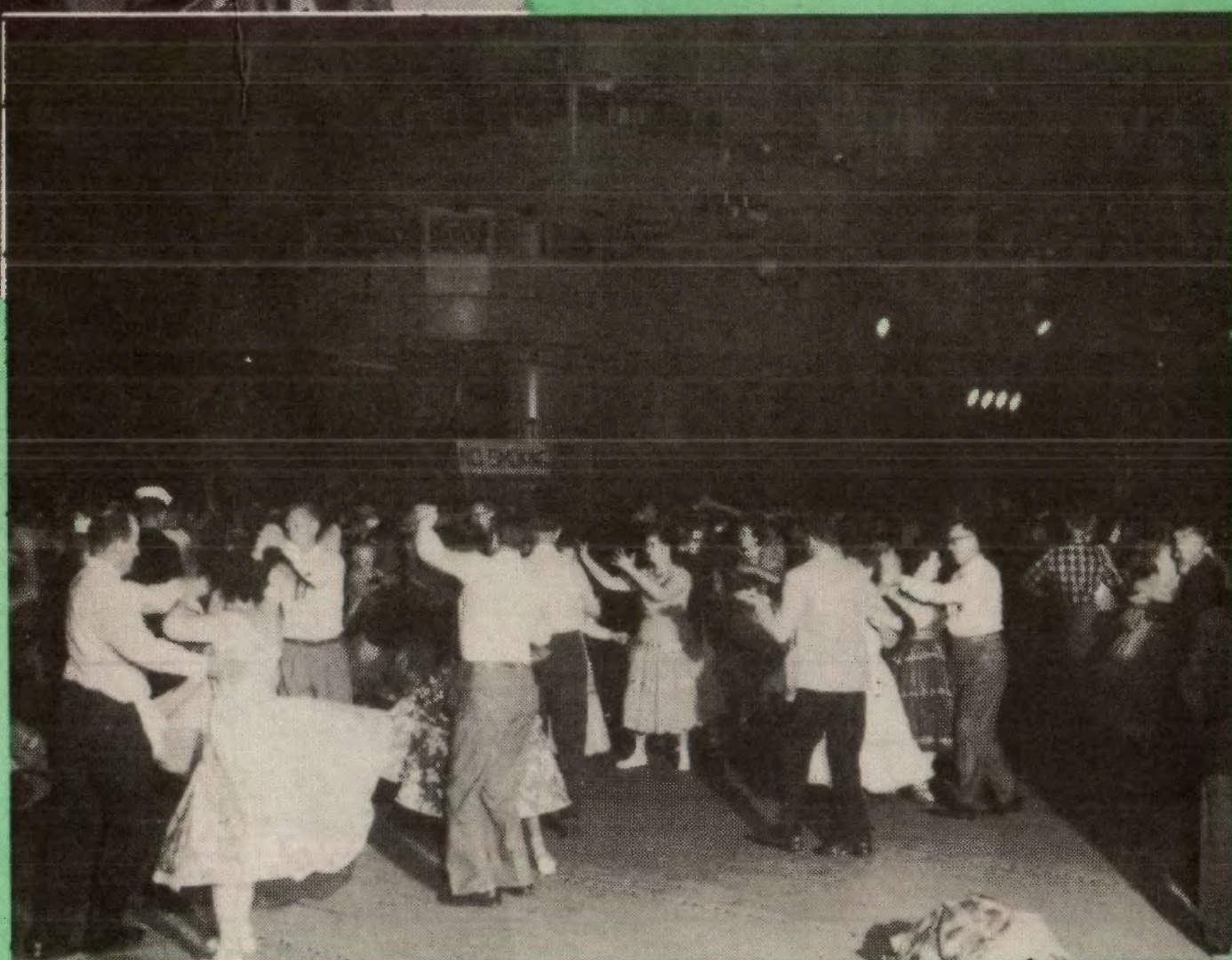
THE official count of the 5th National Square Dance Convention shows that 11,777 registered for the colossus held in San Diego, June 22, 23 and 24. Total Square Dance attendance came to 20,790. There were 555 callers on hand and 496 children signed in, many of them taking advantage of the special children's program offered. About one-fifth of those registered came from areas outside California including dancers from 40 states plus enthusiasts from Canada, Hawaii, England and Viet-Nam.

Statistics can never tell the real story of any Square Dance event. Cold figures ignore the warm friendships, the unselfish months of preparation and the well coordinated planning that kept this largest registered crowd on record busy every minute. Only happy dancers such as our Cover Couple, Wally and Elaine Sump from Omaha, Nebraska, can really attest to the success of this great affair. Here on these pages the Sumps take you with them on a quick trip through the Convention grounds.



PARTICIPANTS PICK UP WORKSHOP NOTES. Square and Round dance workshops drew large attendance on all three days of the Convention.

TRAIL END DANCES were featured all over the San Diego area on Thursday before the Convention. One on the flight deck of the Aircraft Carrier Kearsage drew several thousand dancers.





The "Official Fun" began for you Friday with Registration in one of the several large halls.



Renewing Old Friendships like you did when you met the Lloyd Shaws is always a highlight.



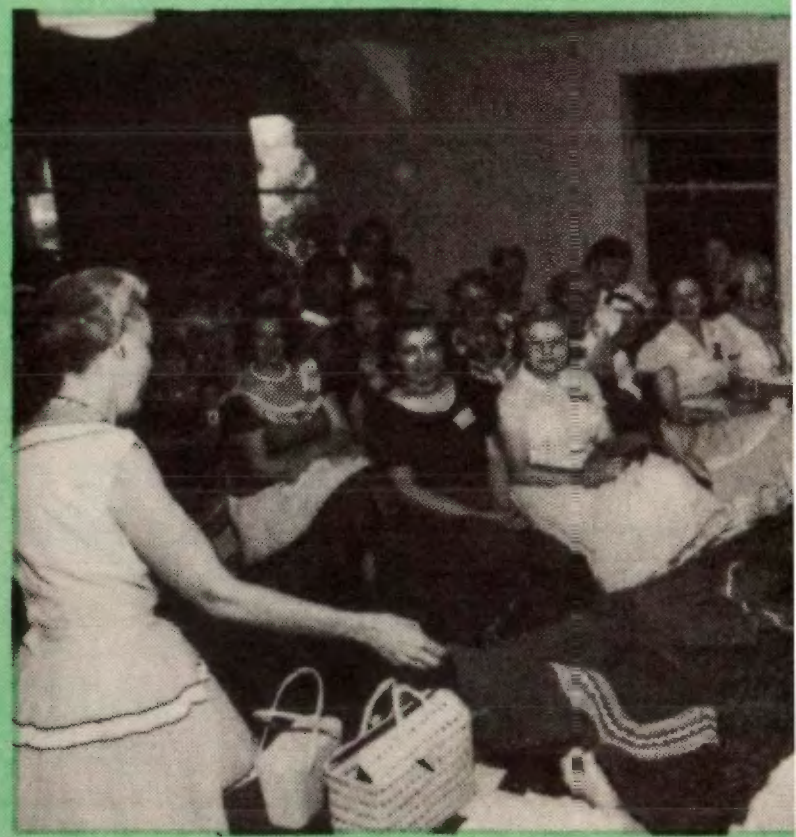
Then there are the many new friends you'll remember like the delegates you met from Hawaii



Next comes the advertised reason for the Convention—Square Dancing and more Square Dancing.



And the Rounds . . . you are taught the latest and best by leaders from all parts of the country.



You want to rest a bit so you take in the Panels . . . this one on dressmaking . . . claims Elaine



A little more time off and you visit the dozens of attractive booths—catering to your needs.



Occasionally you can stop long enough to eat . . . outdoors with several thousand dancers.



No wonder you are tired . . . oh well, you will be rested by next June's Convention in St. Louis



RODEO FEATURES SQUARE DANCING

By Frank Ivey, Fort Smith, Ark.

Square dancing has now taken its place as a Rodeo feature. It was very much in evidence at the Arkansas-Oklahoma Rodeo in Fort Smith, Arkansas, an event sponsored by the Chamber of Commerce. Hilton Birkett and I were the committee appointed to plan a program, and square dancing was held each night of the Rodeo from May 28 thru June 2. Dancing was from 6 P.M. to 7:30 P.M., during the Chuck Wagon Dinner, on an open air floor built for square dancing at Harper Stadium. All dancers attended the Rodeo as guests of the Ark-Okla Rodeo Association. Clubs and their callers which were represented included the Jeans and Janes, Arkansas Travelers, Circle 8 and Creekmore Park of Fort Smith; Dudes and Dolls

from Fayetteville; Chicken-Reelers from Springdale; Do-Si-Do from Bentenville; Do-Si-Do from Clarksville; Circle S from Spiro, Okla.; and the Town and Country Promenaders from Poteau, Okla.

A great deal of interest has been shown in this program and an increase in dancing activity is expected this fall. Summer plans included dancing on the outdoor floor.



(Above): Spectators gather to watch the square dancing at Harper Stadium.
—Photos by Riggs Studio

(Below): Teen-agers dance on a wagon in the Ark-Okla Rodeo Parade down Fort Smith's main street.



LOOKS at BOOKS



“Square Dancemanship”

MADELINE ALLEN

OF THE 30 to 40 publications printed for local consumption in the various square dance sections of this world, many present a wealth of valuable square dance philosophy and educational material. In almost any of these magazines you can find little gems of wisdom tucked among the dance descriptions and local dance directories.

“Square Dance—Where?”, the monthly bugle put out by the Square Dance Callers’ Association of Northern California has as a regular feature one of the most thought-provoking, down-to-earth columns you’ll find anywhere. For two years Madeline Allen, the columnist, has talked over almost every imaginable subject of interest to the square dancer. She’s given her own views — sometimes calm and easy-swinging and sometimes emphatic and hard-hitting.

Because of a steady demand for reprints of Madeline’s material the editors chose 20 of the articles and have reprinted them under the title, “Square Dancemanship.”

Here’s a glimpse at a few of the subjects with a thought or two from each:

All About Freeloaders:

“Have you ever heard square dancers say, ‘We don’t belong to any club. We don’t care about that sort of thing. We just like to pay our money and dance’? The trouble is, if all of us felt that way, there wouldn’t be any square dances for those freeloaders to attend by paying at the door . . .”

On Horsing Around

“ . . . I have nothing against horsing around as such, in its place. I love to dance in sets of seven or nine couples, to cut in and out of sets, and to dance with men and girls reversed. Some clubs are famous for screwball stuff, with couples wandering in and out of sets, and no one ever finishing a square in peace. But — I wish the members of those clubs would think before acting up in public. I wish they would remember a few rules of common courtesy.

“Take cutting in, for instance. Most people know about it, by now, and even fairly new dancers are not too surprised to see a new face in their set. But unless you can cut in so expertly that the action of the square is not halted, and unless you can cut out someone who knows how to *get* out, don’t do it. There is nothing entertaining about the picture of an expert throwing a less skilful dancer into confusion. Be sure to take on someone your size.”

On Short Sleeved Shirts

“ . . . I have not had nerve enough to take a poll among the worst offenders as to why they persist in wearing short sleeves, when most men do not, but from remarks overheard I have deduced three attitudes. One is that all special dressing for square dancing is for the birds, and other men can try to look like cowboys if they want, but not me. Secondly, there is the excuse that short sleeves are cooler, and if women can wear them, why not men? And lastly, there is the attitude, ‘What’s it to you?’

“Answering number three first, let me speak for all the women I have ever talked to on the subject (and that means plenty of women)—I *hate* to touch a man’s sweaty bare arm. Since square dancing requires arm swings with every man in the square, and since good manners requires being willing to dance with any square in the hall, I can’t avoid a bare-armed man all evening, and am forced to suffer and look cheerful. That, I don’t like . . .”

Of course there are a lot more — and these samples are only short excerpts from the articles — but you can get the idea.

You may not agree with all Madeline says but there’s no doubt that she’s done a whale of a lot of thinking before speaking her piece. You’ll enjoy having this collection and at the price of 6 bits (75 cents to you), you can’t lose. Address is 2234½ Santa Clara Avenue, Alameda, California.

SQUARE DANCING IN THE NINETIES

AS SEEN IN A DOCTOR'S NOTEBOOK

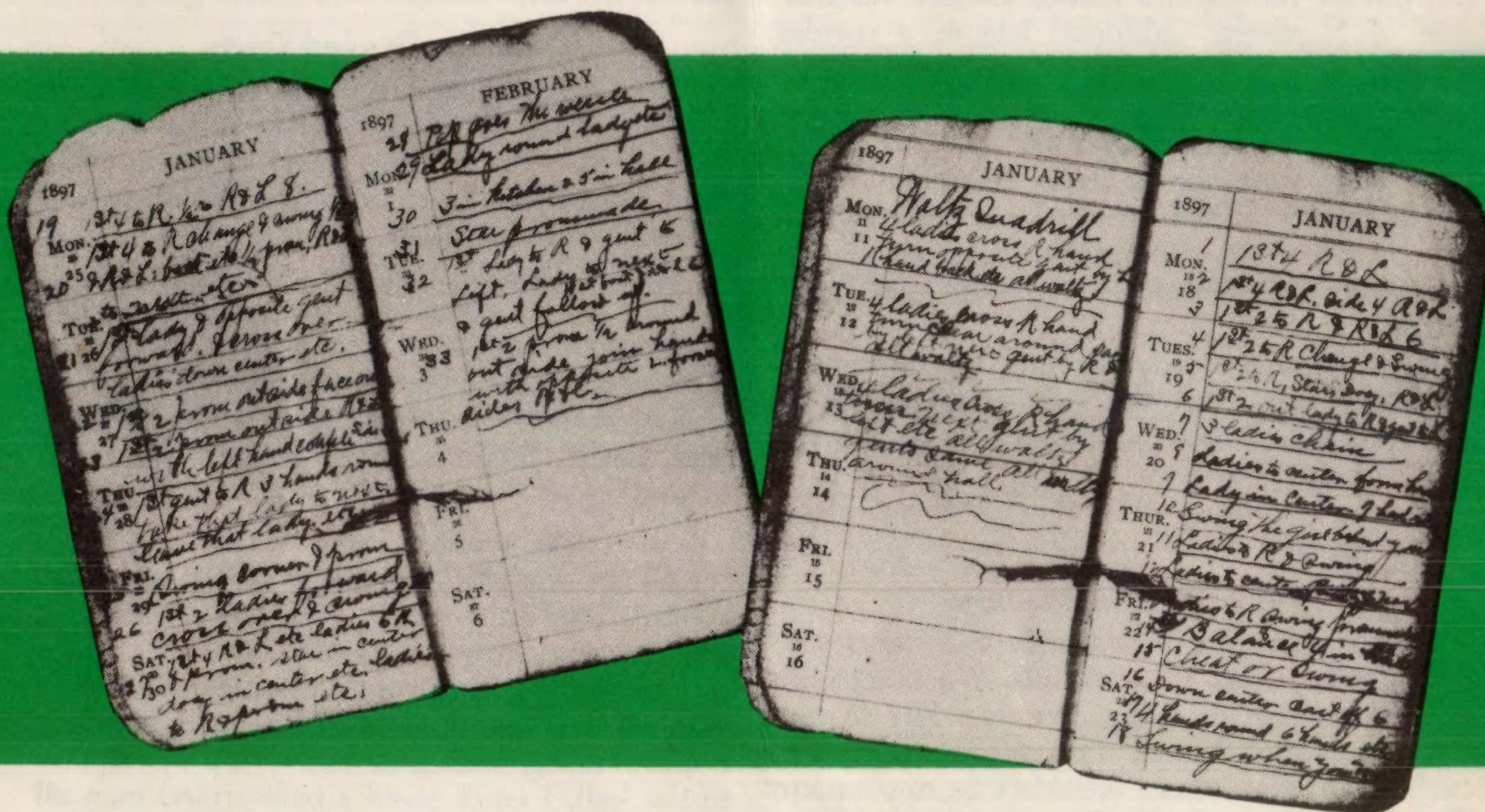
HAVE you ever wondered what kind of square dancing was going on in America half a century ago? Were they dancing to the same calls and the same basic figures? What were some of the dances our parents and grandparents most enjoyed?

George Watts, popular square dance caller in the Southern California area, showed up with an interesting bit of Americana the other day in the form of a small pocket notebook kept by his father, a prominent doctor in Portland, Oregon.

The pages, handled many times and worn by the years, include notes of appointments, prescriptions, formulas and—believe it or not—the titles of some 38 square dance calls.

Like many callers today, the doctor did not find the formal names of the squares as important as the key movements to each particular figure.

For an intimate glimpse of square dancing almost 60 years ago, take a look at these titles and see how many of them you might be able to identify.



Here are the dances and our attempt to put some of them in type: (1) 1st four Right and Left; (2) 1st four Right and Left, side four Right and Left; (3) 1st two to Right and Right and Left six; (4) 1st two to Right, Change and Swing; (5) 1st two to Right, Star, Docey, Right and Left; (6) 1st two out, lady to Right and Gent to Left; (7) three ladies chain; (8) Ladies to center form basket; (9) Lady in center, seven hands 'round; (10) Swing the Girl behind you; (11) Ladies to Right and swing; (12) Ladies to center, pass by, swing next; (13) Ladies to center, swing, promenade; (14) eight balance, four in line; (15) Cheat or swing; (16) Down center cast off six; (17) four hands 'round, six hands, etc.; (18) Swing when you meet; (19) 1st four to Right $\frac{1}{2}$ 'round, Right and Left eight; (20) 1st four to Right, change and swing $\frac{1}{2}$ 'round, and Right and Left back, etc., $\frac{1}{2}$ promenade, Right and Left, to next, etc.; (21) 1st lady and opposite gent forward and cross over, ladies down center, etc.; (22) 1st two promenade outside face out; (23) 1st two promenade outside, Right and Left with Left hand couple side; (24) 1st gent to right, three hands 'round, take that lady to next, leave that lady, etc.; (25) Swing corner and promenade; (26) 1st two ladies forward, cross over and swing, etc.; (27) 1st four Right and Left, etc., ladies to Right and promenade star in center, docey in center, etc., ladies to Right and promenade, etc.; (28) Pop goes the weasel; (29) Lady 'round lady, etc.; (30) three in kitchen and five in hall; (31) Star promenade; (32) 1st lady to Right and gent to Left, Lady to next and gent follow up. 4 at foot and Right and Left 6; (33) 1st two promenade $\frac{1}{2}$ around outside join hands with opposite to forward sides Right and Left.

WALTZ QUADRILLE. 4 ladies cross Right hand, turn opposite gent by Left, Right hand back, etc., all waltz. 4 ladies cross R hand, turn clear around, partner by left next gent by Right and all waltz. 4 ladies cross Right hand turn next gent by left, etc., all waltz; gents same all waltz around hall.

SQUARE DANCING AT THE 5th NATIONAL CONVENTION

By ARNIE KRONENBERGER
Square Dance Editor

CALLERS from just about every state in the Union were represented at the National Convention in San Diego, appearing at Square Dance Workshops, Clinics, and on the calling program. Close to 20 hours of Workshops and Clinics were scheduled for the three days, allowing many of the visitors to present their calling styles and dances for the enjoyment of the dancers, and for discussion, as well.

Some of the dances shown are being presented in this current issue of the Workshop Section of Sets in Order.

The general style of dancing was noted as tending towards a more basic uniformity than has been seen at any previous Convention and

the more than 12,000 dancers were able to dance together without too much difficulty. The many area styles of dancing were present but were able to blend admirably.

Most of the calls, happily enough, are joining the trend to being directional, self-explanatory, easy to follow if the dancer knows his basics. This in itself accounts in large measure for the increased ability of many dancers from many areas to dance comfortably together.

Since so many new callers are being developed, there are, as a natural follow-up, a lot more callers to be inspired by a piece of music to write calls themselves. The fortunate circumstance here is that they do, for the most part, seem to be guided into the realm of the self-explanatory calls, also. While some popular tunes are used for singing calls, the tendency is to drift back a bit in history to draw out some pretty tune that has lain dormant for a time and rouse it by writing a call to it.

INTERCHANGE FREEWAY

By George Watts, Los Angeles, California.

**First and third bow and swing
Lead 'em on out to the right of the ring.
Circle four, you're doing fine.
Head gents break and make two lines.
Forward eight and back with you
Forward again and pass through
Face your own, right and left through.**

Instructions:

After pass through, each gent faces his original partner. The lady on his right becomes his new partner. Two couples facing do the right and left through.

Dance:

**Forward four and back with you
Forward again, pass through
Face your own, do a right and left through
Back right up, form lines of four
Go forward eight and back once more.**

Instructions:

Lines of four at this point will be running thru the side positions.

Dance:

**Forward eight and back with you.
Forward again, pass through
Face your own, do a right and left through
Forward four and back with you
Forward again, pass through
Face your own, trail through to a left allemande
Partner right, right and left grand.**

*If you think we've come a
long way in our Square Dancin'*

YOU AIN'T SEEN NOTHIN' YET!

By Joe Seedo

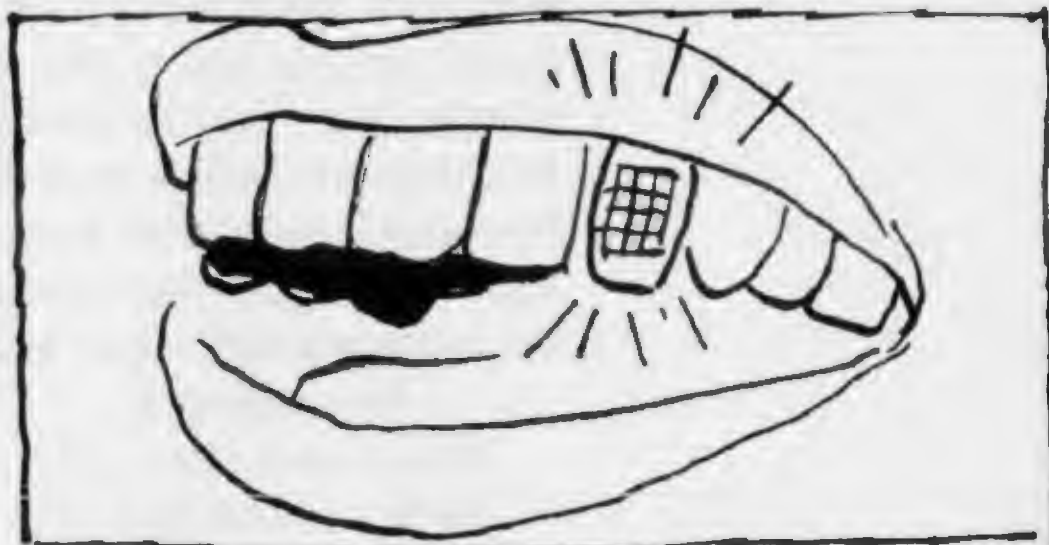
THE engineering and scientific progress in calling gimmicks has moved along at such a clip it's just about ripe to bust through the sound barrier any day now.

To check on a sound system in the old days it wuz 1, 2, 3, testing — but we come a long way. What with more delicate equipment and better edgercated callers the checking's way up in four figgers and desimills. Why only yesterday I was nosing around and heard a guy testing — “Tew hunnert and four pernt oh one, tew hunnert and four pernt oh tew, tew hunnert and four pernt oh tree.” He explained the old one, tew, tree just weren't getting results with this new gear.

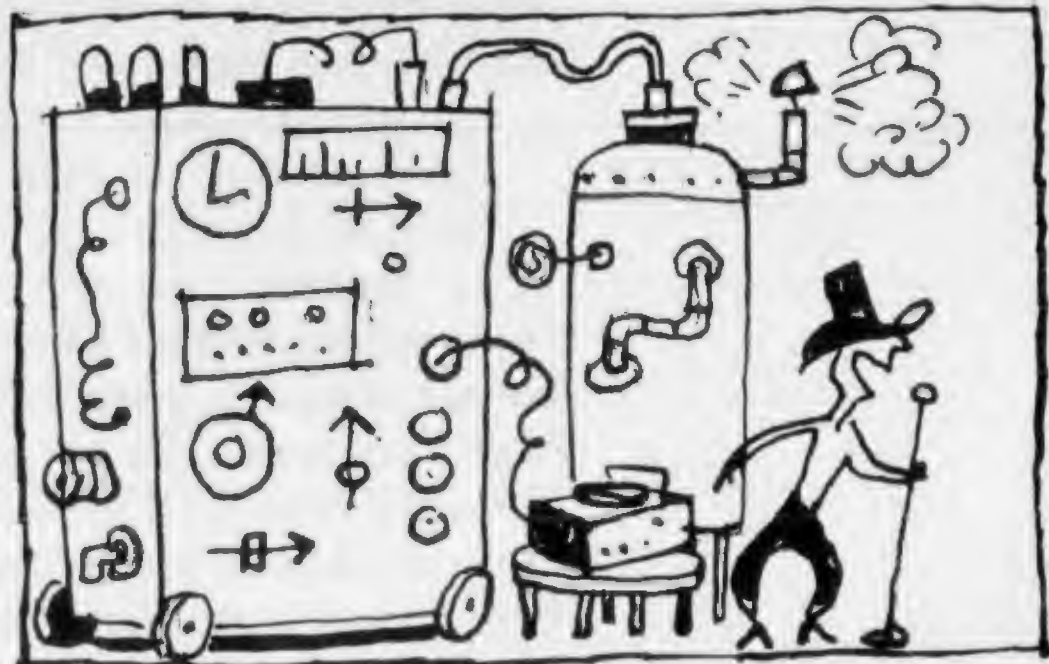
This wuz a startling bit of nooz so I decides to poke around and find out what udder scientific developments has been developing here right under my nose.

First off, have you ever noticed how a caller gets all hany-capped-up with the wire what leads from the mike to the amplifryer? If he gets on the floor to demonstrate a dance, in a whirl or two he's got half the crowd hog tied, or has tripped his self clear out into the kitchen. Now they got coming up soon what will be knowed as a pivot eye toot mike with built in amplifryer and stuff — no wires attached. On the evening of the dance simply unscrew your genuwine eye toot and screw in place the handy dandy pivot eye toot mike. (Comes in gold, silver or white to match existing molars.) No need to open your mouth to call either since

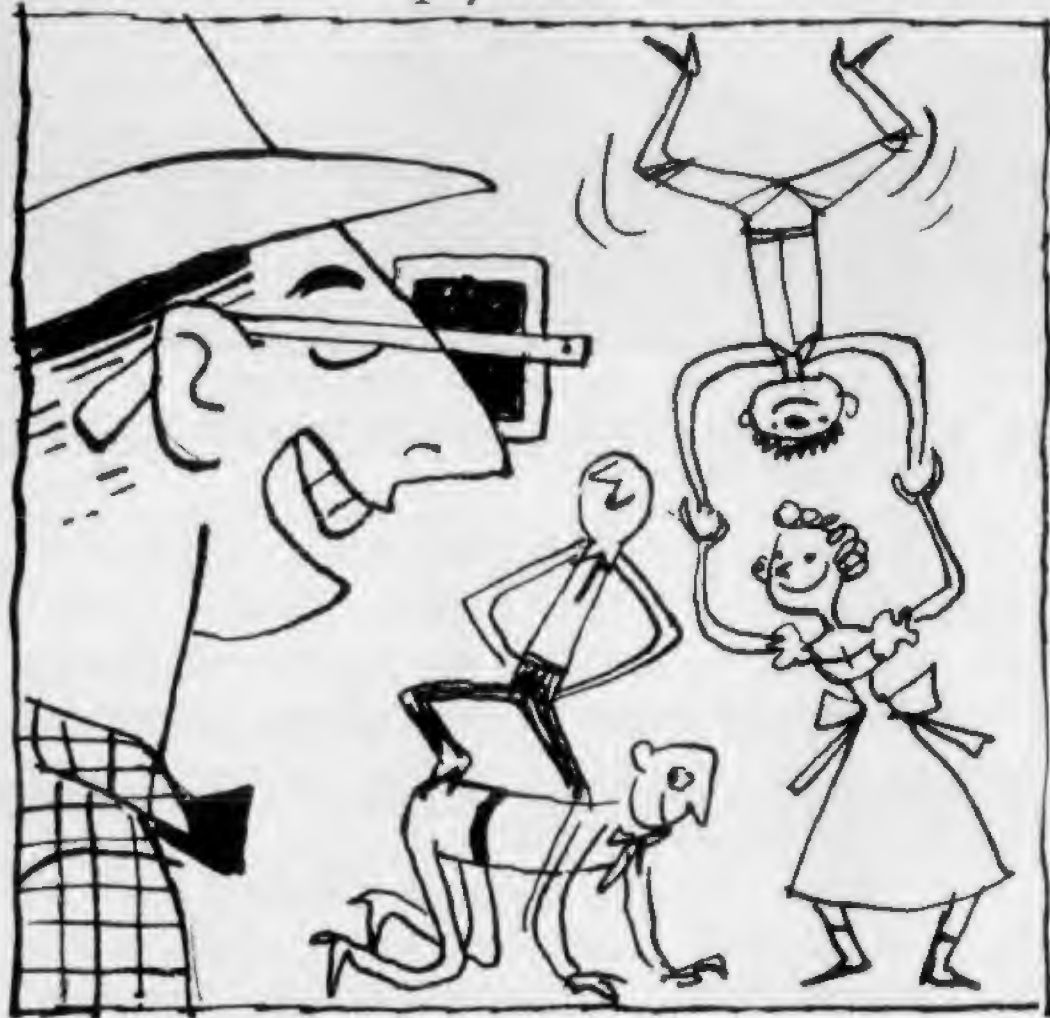
the mike is inside the mouth instead of outside. Remote control device transmits sound to special speakers around the hall. The beauty of this gadget as I sees it, is the caller can now join in the dancing and have fun.



'Nother real great invension is the special microphone adapter which most every caller will want to become the proud owner of. Here's the way the thing works. You plugs the mike cable into the adapter — sets a few dials — then plugs the adapter into yer amplifryer. Now



jes turn on the machine and you're ready to call. Only now — thanks to this handy super-action filter device — all flubs are screened out by the adapter and only crystal-clear peachy correct calls get out to the dancers — no matter how messed up your call starts out to be.



A thing what causes nightmares amongst callers is to have a bunch of goofs lousing up their squares. Sometimes this is very deliberate on the part of a particular square of lame brains who think its fun to louse up a caller so they get right in front of him and perform their idiotic capers. With no smoothly operating square to guide him by, a caller can get off the beam and mess up a whole floor in nothing flat. So comes now a special pair of glasses to remedy all this. When worn they make the most fouled up mass of humanity look like the most beootifully operating exhibition group which just blowed in from a National Convention.

A new high in caller equipment comes in a speshul delooxe "Caller's Buddy" kit. The caller when ready for an evening's work simply plugs a small plastic earphone into hiz ear and runs the connecting cable to hiz speshul receiver plug of hiz amplifryer. In this way he is able to get the continuous flow of valuable sugges-chuns the wife is pouring into the hidden mike at the end of the hall. A speshul book of hints for the wife includes such helpful suggestions as "Henry — you're too loud" — "Henry — go a little slower" — "No, Henry, don't call that" — "For crying out loud, Henry, not 'Scoot 'n Scat' again!" — etc.

Recently marketed is the "Slumber instructor," a gimmick with dubious potenshialities. This one's for callers who ain't got time to learn new stuff during waking hours. Before going to bed the caller staches a small minacha mike under hiz piller, turns on a tape recording of a call which he wants to be learned and then hops into the hay. During the night the tape plays over and over again drilling the call into his noggin.



So you see like everything else square dancing calling teckneek has made progress over the years. Maybe it's good, maybe it's bad—so who cares 500 years from now?

ON THE COVER

Our cover couple, Elaine and Wally Sump, of Omaha, Nebraska, were followed thru the 5th National Convention activities by our photographer, Joe Fadler, and here they are depicted against the throng dancing on the U.S.S. Kear-sarge the night before the Convention. On pages 4 and 5 the Sumps share other Convention fun with our readers.



Ozark Jubilee has Square Dancing Underground

By Bill Bassore, Branson, Mo.

The First Ozark Square Dance Jubilee was held 300 feet underground in Marvel Cave at Branson, Missouri, on June 14-16. Couples from all over the United States were "swinging their partners" in the only square dance festival ever to be held underground.

Jim Faulkenberry, who hails from Blue Springs, Mo., was the M.C. for the 3-day festival in the spectacular underground dance arena. A double square by Jim's Petticoat Poppers was one of the highlights; the Ozark Jubilee Exhibition Team put on a native style hoedown; as did the Junior Promenaders, a kid group of "Ozark Jig" dancers.

Three new dance floors constructed in the mammoth cathedral room of America's third largest cavern could accommodate 45 sets at each session. The room also has enough seats to hold 1500 spectators. The dance arena has a constant temperature of 50 degrees to add to both the novelty and the comfort of the dance. Spectators had to wear jackets in spite of the hot hoedown music provided by the Blue Ridge Runners.



Ozark jig-dancers are the Junior Promenaders of Springfield. They're 13-year-olds who have danced together for 3 years and their caller is Bill Bassore.

On Saturday evening the scene shifted to Springfield, where the Frisco Square Dance Club was host to dancing on the tennis courts of Southwest Missouri State College. Some exhibitions were telecasted on the national Ozark Jubilee, starring Red Foley.

The Ozark Square Dance Jubilee had its origin in Marvel Cave last year when about 550 dancers from a four-state area came to take part in the world's first underground square dance. Mrs. Mary Herschend, president of the Marvel Cave Association and her assistants were so thrilled with the response of the dancers and spectators, that at once they made plans for the big Jubilee of the Ozarks, which also doubled as a Trail Dance to the National Convention.

Their plans, carried out, were successful, as many happy square dancers and spectators can testify. Proceeds from the festival went to a Springfield hospital.

Dancers "star by the right" 300 feet underground.



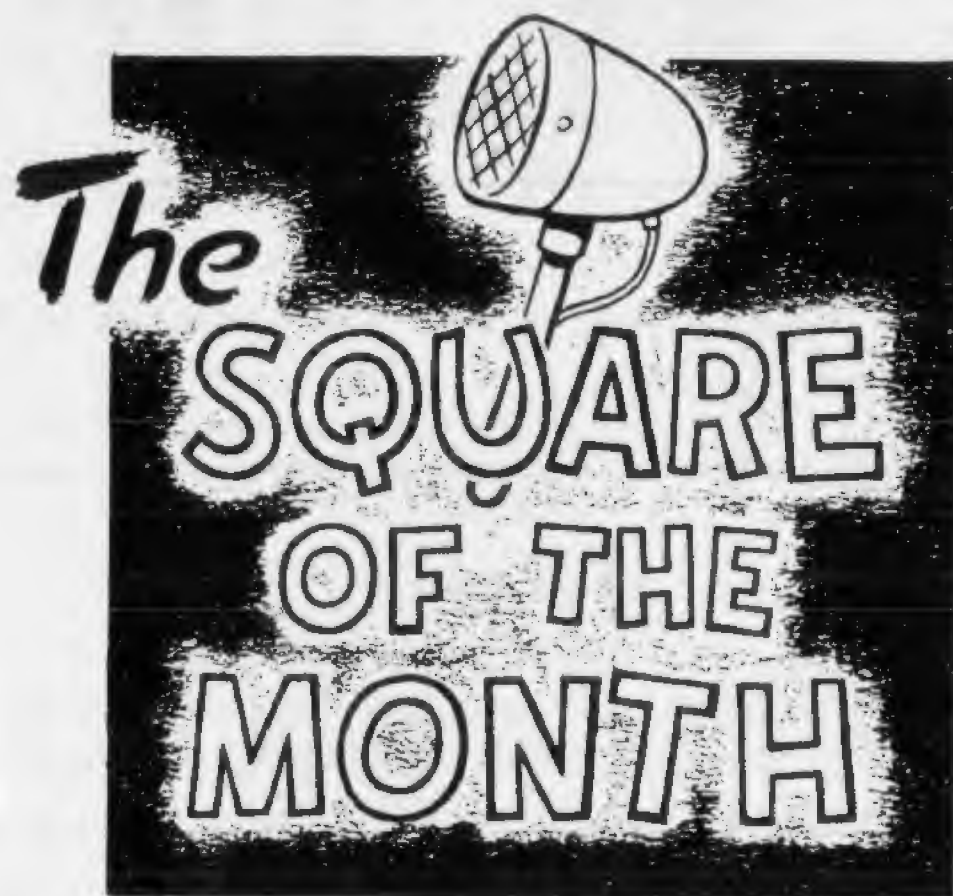


PAUL BRADING
Indianapolis, Indiana.

Paul Brading comes from a family of square dance callers. His father was one of the old-timers and for more than 20 years his brother, Cleoh, has been a leading caller in Paris, Illinois. Paul was another, however, who thought square dancing was for the birds until 1950. He started calling his first tip for a church group in 1951, and has been going strong for the past 5 years.

During that time he and his attractive, enthusiastic Mary have attended two American Squares camps, two United Squares Institutes, and Interlocken Camp. Paul is past president of Indianapolis Callers' Association and very active in the State Callers' Association. Currently he is Program Chairman for the Indiana Callers' State Work Shop being held this month and Program Chairman for the State Square Dance Festival to be held in Indianapolis in September.

Paul has a full schedule of calling the year around, including regular classes in squares and rounds, with which Mary assists him ably. He calls for several clubs and thoroughly enjoys every one of them. In addition to his busy home schedule, he still finds time to call in adjacent areas.



Lots of the square dance talent to come into Indianapolis has been brought by Paul. It is his belief that this will better the activity, give more "know how" to the local callers, and eventually create more dancers. Not only that, it's fun to have variety.

The Brading family consists of three lively children under 12. "By day," Paul is an industrial engineer with U.S. Rubber Company, where he has been employed for 27 years.

BOX THE BUGS

A Favorite with Paul Brading's Dancers.

Record: SIO 2071, Up Jumped the Devil.

One and three go forward and back
Forward again and box the gnat
Then pass through, split the ring
Go 'round one — into the middle
Box the flea in the middle of the set
Then pass through, split the ring
Go 'round one — four in line.
Forward 8 and back with you
Forward 8 and pass through
Center arch ends turn in
Right and left through in center of the set
Turn 'em boys you're not through yet
Then pass through, split the ring
Go 'round one — 4 in line
Forward 8 and back with you
Center arch the ends duck through
Go 'round one into the middle
Cross trail through go 'round one
Into the middle and box the gnat
Right and left through the other way back
Turn 'em boys like you always do
Then pass through, and there's your corner —
Left Allemande.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Arkansas

Helena is celebrating its Centennial as a city this summer. As a part of that celebration the Delta Twirlers Club is staging a Square Dance Festival on August 18. Arkansas' top callers will be on hand, as well as prominent callers out of Memphis, and Jackson, Tennessee. This should be a goodie, so square dance passers-through are invited to take advantage of it.

Wyoming

The Montana branch of the Knotheads (that ever-lovin', ever-growing organization which seems to crop up in almost every state), will sponsor Mike Michele from Phoenix, Arizona, at a square dance at Old Faithful Lodge in Yellowstone Park on Sept. 1-2, Labor Day Week-end. There will be plenty of sleeping accommodations and lots of room to dance. The National Park Service is working closely with the Knotheads group to provide fun for square dancers. Reservations may be made with Old Faithful Lodge, Yellowstone Park, Wyoming.

Jerry Helt, pictured here, is handed a great deal of credit for re-furbishing the Whirlaways Club of Columbus, Ohio.



Pennsylvania

New officers of the Diamond Club of Delaware County are Jack Lyons, Pete Classetti, Spence Halberstadt, and Peggy Kocher. The club dances second and fourth Saturdays at Brookline Fire Hall.

Arizona

The 7th Annual Mile High Festival took place at Prescott on June 15-16, and included a Friday night dance, cowboy breakfast and impromptu dancing on Saturday, topped off with the big dance on Saturday night. There were eats at the After-Party and dancing until the wee sma' hours.

Ohio

A number of lively ambassadors of Western square dancing formed a group in Columbus called the Whirlaways. Originally they limited the membership to three squares, but this did not work out. They re-organized under the leadership of Jerry Helt, with these fundamental purposes: (1) to unselfishly contribute to the growth of western style dancing by uniting all enthusiastic club members in Columbus and environs, stressing mixing; (2) to radiate friendliness and sociability by inviting out-of-town clubs and callers to dance and call with them. Visitors are invited to contact Gene Haignere, 67 Erie Rd., Columbus 14, who will give details of the dances. The sketch and "pome" herewith indicate the progress of the Whirlaways.

The Do-Si-Do Club of Portsmouth has rented a new hall to dance in and dancers fell to with great willingness to clean it up. Square dance murals decorate the walls, there are costumes displayed and a covered wagon with the club name printed across it. Beginners classes in square and round dancing and the regular square dances keep the hall echoing with dancing fun.

Idaho

One of Nampa's gayest summertime events for square dancers is the annual hamburger fry given by Ross and Penny Crispino at their country home, "El Rancho," where dancers from southern Idaho and Eastern Oregon gather to enjoy an evening of eating and dancing on the lawn. This year the event was held on June 17 and some 450 dancers answered the call to "come and get it" sent out by chefs Harry Long and Archie Shelton. Tables were cleverly decorated with boots, bonnets, and flowers. Ross and Penny are assisted by committees from the clubs for which they call. This year Doug Hyslop acted as M.C., leaving the Crispinos more time for their hosting duties. After supper dancing on the lawn was enjoyed by all, with callers from Kimberly to LaGrande adding their bit to the evening's entertainment.

Kentucky

A brand new club, Swingin' Y, has been formed in the St. Matthews area of Louisville as a natural growth from the two 16-week classes taught by Magdalene and Floyd Bohart at the Y.M.C.A. there. Officers are the Irvin McElroys, Johnny Barnetts, Leonard Gabriels, and Jim Gloors. The group just held a pot-luck supper on the spacious grounds of the Barnetts' country estate. More than 50 dancers showed up to eat and dance on the new terrace.

Texas

McKinney was the site of the first "Hi-Neighbor" dance welcoming the state of Oklahoma. The Lazy 8's of McKinney sponsored, and some 36 squares attended, 12 being from the Sooner State. Harper Smith, regular club caller, was assisted by 10 others for the evening's program, and the Rhythm Outlaws from Dallas furnished the music.

The Flying Do Si Do Club sponsored the summer square dance jamboree on July 7 at Louise Hays Park in Kerrville. Callers from around and about southwest Texas were on hand to call, and Armand Taylor and his band made the music.

Tyler's Dip 'n' Dive Club was organized in February of 1955, with member Ralph Chambers stepping in to do the calling. Another member, Lester Godwin, became interested in calling, also, and the club is now lively with 36 active members.

Montana

Dancers had the opportunity to rock along to the calling of the one-and-only Joe Lewis from Dallas on June 15-16, when the 5th Annual State Festival was held at Flathead County H.S. Gym in Kalispell. Not only that, but there were Get-Acquainted Dances; Round Dance supervision by Kenneth Fowell, Paul Gingery and Harold Christiansen; a Saturday After-Party with square dancing and smorgasbord; and a Sunday morning hot cake breakfast.

Missouri

Square dancers whose vacation plans take them to or near St. Louis during August can plan to avail themselves of the opportunity to square dance on the Mississippi during the Sunday daytime trips of the air-conditioned excursion steamer Admiral on August 26. Dancing will be on the deck, with ballroom dancing at intermissions. R. Walter Huston, director of folk and square dance instruction for Senior Citizens' Centers will have charge of the program. Visiting callers and dancers may register with him at 5600 Arsenal St., St. Louis, Mo.

Lots of dancing in Central Missouri. The big Camdenton Festival was attended by 1500 dancers; 400 dancers were at Marshall; Sedalia with its many clubs and dancers is progressing nicely.

Dancers in Skokie, Illinois, are having a fine time with their round dancing, thanks in part to Vince and Marge Belgarbo. The picture shows them as they gave an exhibition round for the Round Dance Festival at Lane Technical High School.

—Photo by Film Arts Studio



ROUND DANCING AT THE 5th NATIONAL CONVENTION

By JOE FADLER
Round Dance Editor

“WHAT a wonderful job of teaching!” “Gee, we surely learn that dance fast.” “Don’t they make the patterns clear?” “I think I’ve finally got the Pas de Basque.” These are just a small sample of the comments made by dancers at the Round Dance sessions at the 5th National Convention in San Diego.

Everyone was impressed with the remarkable job the R/D teachers did in the limited time allotted them. It bodes well for the round dance program around the nation to find that we have so many fine teachers. Consider that dances like “Rainy Day Refrain” and “Rosenkavalier Waltz” were put across in 20 minutes.

It is difficult to make predictions of “hit” dances this soon after the convention. No doubt “Penny Waltz” by Penny and Ross Crispino of Nampa, Idaho, will be used a lot for teaching the waltz and for square dance groups wanting a quick-to-learn, smooth flowing waltz. “Hour Waltz” by Ruth and Dud Graham of

Castro Valley, California, looks to have a great potential with the backing of a new Sunny Hills Record. “Lovers Waltz” by Jerry and Charlie Tuffield of Denver, Colorado, and introduced at San Diego by Frank and Carolyn Hamilton, impressed many as a “comer.” I’m sure we’ll see more of “Dreaming” by Art and Elsa Erwin of Detroit, Michigan, “Rosenkavalier Waltz” by Carlotta Hegemann of San Antonio, Texas, and “Takin’ My Sugar to Tea” by the Jim Brooks’ of Alderwood Manor, Wash.

Let’s hope that Round Dancers throughout the country get a chance to do many of these good, new dances. But PLEASE, please not all in the next month or two. Let’s space the new dances so each can be enjoyed for itself.

A few comments are in order about the Exhibition dancing at the Convention. First of all, dancers and exhibitors alike were glad that all the exhibitions took place in Balboa Bowl—a wonderful setting. No enthusiastic Square Dancer or Round Dancer (and believe me they were, at the very least, enthusiastic) likes to have his dancing and visiting interrupted throughout a dance with exhibitions. The dancers were well trained, beautifully costumed, and gave sparkling performances.

WALTZ A LITTLE

By Bill Shymkus, Chicago, Illinois.

Record: Windsor 7635 “Waltz a Little.” **Position:** Semi-closed pos, both facing LOD.

Footwork: Opposite, steps described are for the M.

1-4 Forward Waltz; Step, Touch, —; Back, Touch (face), —; Waltz Balance;

Take one fwd waltz step in LOD starting L ft, L-R-close L; step fwd again in LOD on R ft, touch L toe beside R ft, hold 1 ct; step bwd in RLOD on L ft, pivoting ¼ R to face partner in closed dance pos, touch R toe beside L ft, hold 1 ct; do a waltz balance to R side in RLOD by stepping to R side on R ft, stepping briefly on L ft across in back of R, then stepping in place on R while pivoting ¼ L to face in LOD in semi-closed dance position.

5-8 Repeat action of meas 1-4.

9-12 Twirl, 2, 3; Step, Touch, —; Twirl, 2, 3; Step, Touch, —;

While M walks forward in 3 short steps, L-R-L, W makes one full R face twirl under her R and M’s L arm with 3 steps, R-L-R, ending in semi-closed position; step fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct; repeat this action, ending in semi-closed position facing LOD;

13-16 Back, Touch (face), —; Waltz (R face); Waltz; Twirl;

Step bwd on L ft in RLOD and pivot ¼ R to face partner in closed position, touch R toe beside L ft, hold 1 ct; start fwd twd wall on R ft, toeing out, and take 2 R face turning waltz steps making one full turn; as M takes 3 steps alongside, R-L-R, W makes one full R face twirl under her R and M’s L arm with 3 steps, L-R-L, partners take semi-closed position, both facing LOD, ready to repeat the dance. Do dance 6 times, ending with B&C.

THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

AUGUST, 1956

BACKWATER

By Bill Hansen, West Covina, Calif.

Head couples go forward and back
Pass thru across the track
Around just one to a line of four
Forward eight and back with you
The ends turn back and around two
Down the middle and pass thru
Around one to a line of four
Forward eight and back with you
The ends turn back around two
Allemande left with your left hand
Partner right go right and left grand.

DAISY CHAIN WAGON WHEEL BREAK

By George Dewey, Montesano, Wash.

Allemande left like a daisy chain
Go right and left, turn right back
Corners all with a right hand 'round
Go forward two with a left and right
For a wagon wheel
But spin her on the inside and leave her there
Then back to the corner do-pas-o
New corner right around you go
Partner left all the way 'round
Then forward go to a right and left
And turn back again
Corners all a right hand 'round
Go forward two with a left and right
For a wagon wheel
But spin her on the inside and leave her there
Back to the corner do-pas-o
New corner right and around you go
Then back with a left and pull her by
And promenade your own little maid.

BREAK — ALLEMANDE "A" MIXER

Allemande left with a hey hey hey
Go right and left, a half sashay
Re-sashay go all the way 'round
Four gents star left three quarters 'round
Catch by the right to a wrong way thar
The gents back up in a left hand star
Shoot that star reverse the "A"
Go left and a right
Do a half sashay
Re-sashay go all the way 'round
The gents star right three quarters 'round
Catch 'em by the left but not too far
The gents back up in a right hand star
Shoot that star with a hey hey hey
Go right and left a half sashay
Re-sashay go all the way 'round
Square your sets when you come down
Eight to the center come back with you
All four couples right and left thru
Swing on the corner like swinging on a vine
That's mother boys, she's feelin' fine.

STAR-SASHAY

By Gail N. Tidd, Burfordville, Mo.

Any Opener
Now two and four you swing and sway
One and three do a half-sashay
Heads up to the middle and back that way.
Now pass thru, around just one
Let's star by the right and have a little fun
A turn and a half in the center of the town
And pick up your corners when she comes 'round
Now the inside ladies do a half-sashay
It's gents to the center in the usual way.
Gents back out, the ladies in
Let's form that star with the pretty points in
Gents drop off when you get home
The gals keep starring there alone
Same old gent with a right hand 'round
A wagon-wheel when she turns 'round
Now leave her whirl and on you go—
To the next little lady for a do-pas-so
And you turn her by the left and your corners
right
Now back by the left hand all the way 'round
like a left allemande
And walk right into a right and left grand.
Right hand lady is new partner.
Repeat for heads and twice for sides.

HAPPY HOLIDAY

By Jerry Helt, Cincinnati, Ohio

First and third finish your swing
Lead on out to the right of the ring
Circle four you're doing fine
Open out form two lines
Forward up and back you roam
Pass thru and turn alone
Go forward and back you'll hear me shout
Pass thru ladies stand gents turn about
Join hands balance forward and back
As in a line ballonet.
*Turn by the right to a left allemande
Partners right for a right and left grand, etc.
Original partner.
*Variation #1
Box the gnat gents star left, once around to a
right and left grand, etc.
Original partner.
*Variation #2
Right and left grand, etc. (original partner).
Special Break
First and third ladies chain
Sides go forward back like that
Right to the opposite box the gnat
Pull 'em by facing out, stand pat
Heads go forward and back with a smile
Pass thru turn left in single file
Allemande left and right and left grand, etc.
Original partner.

ROSENKAVALIER WALTZ

By Carlotta Hegemann

Record: Lloyd Shaw X-73, played by Fred Bergin.

Footwork: Same thru Part A unless otherwise stated. Opposite thru Parts B and C.

Measures INTRODUCTION

1-4

PART A

1-2 Waltz; Pivot-Touch

Varsouvienne pos. One pursuit waltz in LOD starting on L, step fwd R, touch L to R (ct 2-3); W steps fwd R, lets go M's L hand pivoting R face 1/2 turn, touches L to R.

3-4 Waltz; Pivot-Touch

Repeat action of meas 1-2 but with W facing RLOD as she steps bwd L, only R hands joined. On meas 4 she pivots 1/2 turn right face on R to Varsouvienne, touches L.

5-8 Canter; Side, Close, Back; Side, Close, Step; Step, Step, —;

One canter waltz LOD starting L; step L on L, close R, step bwd L; step R on R, close L, step fwd R; step fwd L, step fwd R (ct 2-3).

9-16 Waltz; Pivot-Touch; Waltz; Pivot-Touch; Canter; Side, Close, Back; Side, Close, Step; Step, Step.

Repeat meas 1-7. On the 8th meas the M make a 1/8 right face turn letting go hands and taking banjo pos as he touches L, as W turns left face to banjo taking weight on L and touching R.

PART B

17-18 Waltz; Turn—Hold;

Banjo pos M facing slightly R of LOD. Opposite footwork. One waltz step fwd starting L; step fwd R, pivoting right-face to side-car, touch L (ct 2-3).

19-20 Waltz; Turn-Hold.

Repeat action of 17-18 with M facing slightly L of RLOD as he steps bwd on L. On last meas he pivots on R to banjo.

21-24 Rock; Rock; Twirl; Hold;

Bal fwd L, touch R by L (ct 2-3); bal bwd R, touch L by R (ct 2-3); M steps in place, L, R, L; steps R, touches L by R (ct 2-3). W makes one right face twirl under her own R and M's L arm, R, L, R, returning to banjo pos she steps L and touches R.

25-32 Repeat 17-24

Repeat the action of meas 17-24. But on the last two meas M maneuvers right face to wall as W twirls to closed pos.

PART C

33-34 Dip; Waltz.

M's back to center, step bwd on L for waltz dip (ct 1-2-3); starting R do one waltz step in place making 1/4 right face turn to face RLOD.

35-36 Dip; Waltz.

Repeat action of meas 33-34 without turning.

37-40 Waltz; Waltz; Waltz; Waltz;

Still in closed pos M's back to LOD, step bwd L to start pivot as couple makes 1 3/4

right face turns in four meas of waltzing, ending with M's back to the center.

41-64 Repeat three more times.

Repeat action of meas 33-40 three more times. On meas 63 W twirls right face, R, L, R, as couple takes Varsouvienne pos facing LOD. On this last meas M steps R, touches L (ct 2-3), as W steps L then takes weight on R.

The whole routine is danced twice.

At the end of the record W twirls right-face under her R and M's L arms.

M takes her L hand in his R as they both bow.

CALIFORNIA STYLE TWIRL

By Johnny Lane, West Los Angeles, Calif.

First and third go forward and back

Now forward again and circle left, 3/4 'round and Calif. twirl your pretty maid,

Right and left through the couples you face

Now pass thru and swing your opposite, while two and four Calif. twirl.

Now ring, a ring a pretty little ring, circle left like everything.

When you get home just stop and swing.

First and third with opposites.

Now two and four go forward and back

Now forward again and circle left, 3/4 'round and Calif. twirl your pretty maid.

Right and left thru the couples you face,

Now pass thru and swing your opposite, while first and third Calif. twirl.

Now ring, a ring, a pretty little ring, circle left like everything.

Four couples with opposites.

All four couples — whirlaway with a half sashay

Now whirl away to a right and left grand.

STANTON CAPER or CROWD RIGHT IN

As Called by Brownie Brown
Manhattan Beach, Calif.

One and three go forward and back

Opposite right, box the gnat

Same little lady, box the flea

Star left in the middle and you will see

Go around your corners, crowd in

Four in line, the ends turn in

Go around one, then box the gnat

Then box the flea, you're not thru yet

Star by the left in the middle of the set

Go around your corners, crowd in

Four in line the ends turn in

Go around one, box the gnat

Pull 'er by to a left allemande, etc.

Stanton Capers

One and three go forward and back

Forward again, box the gnat

Same lady box the flea

Star by the left and you will see

Go around your corners, crowd in

Four in line the ends turn in

Go 'round one, box the gnat

Same lady, box the flea

Star by the left and you will see

Go 'round your corners, crowd in

Four in line.

TAKIN' MY SUGAR TO TEA

By Jim and Ginny Brooks
Alderwood Manor, Wash.

Record: Hoedown #405, same title as dance.

Position: Escort, footwork opposite.

Measures **Cue and Description**

1-4 **Walk, 2; Step Close Step; Walk, 2; Step Close Step;**

Escort pos, W' L arm linked with M's R arm. Starting M's L, W's R, take two walking steps and a two-step fwd. Repeat.

5-8 **Girl Across, 2; Step Close Step; Twirl Under, 2; Turn, Face Forward;**

M reaches across with his L hand, takes W's R hand and brings her from his right side to his left side (she does NOT go under the arms) as he steps back L, side R, slightly fwd and to the right with a step close step. W crosses over in two walking steps and does a two-step as she continues to make a left-face turn to face fwd LOD in open pos. Exchanging places, W does a R-face twirl under the joined hands in two walking steps and does a two-step in place to finish facing fwd in escort pos. M crosses in front of W to inside in two walking steps and does a two-step as he continues a left-face turn to face fwd to assume escort pos.

9-16 Repeat meas 1-8, finishing M facing wall, closed dance pos.

17-20 **Walk, 2; Twirl—2—3; Side, Back; Step Close Step;**

M steps L, R, twd wall, W backing up, then takes three steps in place as he twirls W R-face under joined hands to close pos again. Moving RLOD, step side R, step in back with L (W steps in back also) then two-step in place finishing facing fwd in sem-closed pos.

21-24 **Walk, 2; Side, Back; Roll Away, 2; 3; 4;**
Moving LOD, step fwd L, R, face partner and step side L, in back R, and in four more steps roll fwd along LOD away from partner (M L-face, W R-face) to resume semi-closed pos facing fwd.

25-28 **Heel, Toe; Step Close Step; Heel, Toe; Step Close Step;**

Touch outside heel fwd, touch same toe beside supporting foot, two-step fwd. Inside foot, heel fwd, swing inside feet between and touch toe back. (For added styling look back over your inside shoulder at the toe pointed and touching behind you.)

29-32 **Two-Step Turn; Two-Step Turn; Twirl; and Twirl;**

Do two conventional turning two-steps then twirl the girl R-face under the joined hands twice in four steps as M takes his four steps beside her. Release hands and assume escort pos to start from top.

Repeat from top for a total of 3 times; twirl, bow out.

A BREAK AND FILLER

By George Elliott, Van Nuys, Calif.

First and third a half sashay

Go up to the center and back that way

Stand back to back with your partner do

Then separate go 'round two

Box the flea when you meet your Sue

And face to the middle

Box the gnat across the land

Find your corner

Allemande left with your left hand

A right to your own, go right and left grand.

First and third go forward and back

Go forward again with a right and left thru

Side two trail on thru

Go 'round one to a line of four

Forward eight and back once more

Four ladies chain on the inside track

Four ladies chain

Turn 'em right around and chain 'em back

And turn 'em twice

Turn 'em twice with all your might

Gals go left and gents go right

Find your own go right and left grand.

BOXWOOD TRAIL

By Bill Hansen, West Covina, Calif.

Head couples right and left thru

Turn them around like you always do

All four couples half sashay

Head couples forward and back

Box the gnat across the track

Trail thru across the floor

Around one to a line of four

Forward eight and back with you

The end four pass thru

Around one to a line of four

Forward eight and back to the land

Allemande left, go right and left grand.

JOHN HENRY

By Marcus Long, Dallas, Texas.

Record: Black Mountain.

Break

The four men star left, turn that opposite girl

Star back home and turn your own

See-saw 'round that corner maid

Take your own and promenade

Promenade like a steel driving man, lord, lord

Swing John Henry, that steel driving man.

Figure:

First and third you swing, then pass thru the center

Separate go around the town

Box the gnat and pull her by, star left with the sides

Two left hand stars turning 'round, lord, lord

Two left hand stars turning 'round

Then the sides slide in, star right in the center

Turn it twice while the head couples swing

Do a left allemande, and partners wrong way grand

'Cause I love to hear the cold steel ring, lord, lord
Swing John Henry, that steel driving man.

Repeat figure for side couples.

Repeat entire dance from beginning.

Use break for ending.

BARNYARD SHUFFLE

By George Perry, Torrance, Calif.

First and third bow and swing—up to the center and back to the ring

Out to the right with a right and left through

Turn 'em around and pass thru.

On to the next for a Susie "Q"

Turn the opposite lady with a right hand 'round,

Back to your own with a left hand 'round,

Opposite lady right hand round

Left to your own with an arm around

Circle four you're doing fine

Head gents break and form a line

Forward eight and back with you

Outside two box the gnat across from you

Face the middle right and left thru

Circle up eight that's what you do

Two ladies together, two men together.

Four little ladies trail thru to a left allemande

Partner right and left grand

Ends with original partner.

WALTZ HUGUETTE

By Ralph and Eve Maxhimer

North Hollywood, Calif.

Record: SIO 3023.

Position: Open, both facing LOD, directions for M.

Footwork: Opposite throughout.

Measures **INTRODUCTION**

1-4 Wait 2 meas; **Bal Apart; Together**

PART A

1-4 **Step, Point, —; Step, Point, —; Waltz Fwd, 2, 3; Face, Touch, —;**

Step fwd LOD L, point toe fwd R, hold 3rd ct; step fwd R, point fwd L, hold 3rd ct; waltz fwd L, R, L; turn to face partner R, touch L beside R, hold 3rd ct;

5-8 **Waltz Turn; Waltz; Waltz; Twirl;**

Three R face turning waltzes progressing LOD; W twirls R face under M's L arm; ending in closed pos, M facing LOD

9-12 **Twinkle; Twinkle; Cross, Point, —; Pivot, Point, —;**

Cross L over R dia twd wall, step R, L; cross R over L twd COH, step L, R; (W crosses in back) cross L, point R, hold 3rd ct; pivot $\frac{1}{2}$ L face turn on R, point L to side, hold 3rd ct; (W does two $\frac{1}{4}$ R face turns under M's L arm on meas 11 and 12 to resume closed pos, M facing RLOD).

13-16 **Twinkle; Twinkle; Cross, Point, —; Pivot, Point, —;**

Repeat action of meas 9-12 progressing RLOD (W does two $\frac{1}{2}$ R face turns under M's L arm on meas 15 and 16 ending in open pos, both facing LOD).

PART B

17-20 **Step, Swing, —; Step, —, Close; Step, Swing, Pivot; Step, —, —;**

In canter rhythm, step fwd L, swing R fwd, hold 3rd ct; step fwd R, hold 2nd ct, close L to R; step fwd R, swing fwd L, pivot $\frac{1}{2}$ R face turn on R; to face RLOD (new inside hands joined in open pos both facing RLOD) step in place on L, hold cts 2, 3;

21-24 **Side, —, Close; Cross, Pivot, —; Apart, Touch, —; Butterfly, Touch, —;**

Step to side on R, hold 2nd ct, close L to R; cross R over in front L, pivot $\frac{1}{2}$ L face turn on R, to face LOD, hold 3rd ct; join new inside hands both facing LOD. Step to side on L, touch R beside L, hold 3rd ct; step to side (toward part) on R turning $\frac{1}{4}$ R face to butterfly pos, touch L beside R, hold 3rd ct; (M now has back to COH)

25-28 **Wind; To Window; Unwind; To Maneuver Touch;**

Still in canter rhythm, step to side L, (LOD) hold 2nd ct, close R to L; step to side L, touch R beside L pivoting $\frac{1}{4}$ L to face LOD, hold 3rd ct; (W using same step pattern, opposite footwork to M, does $\frac{3}{4}$ R face turn under M's L arm but retaining both hands held by allowing W's L arm to remain in the small of her back to a window pos, W facing RLOD, M facing LOD. It might help here to tell the men L hand high, R hand low, opposite for W. Unwind the window in RLOD using a maneuver on the last step/touch/hold ending in closed pos, M's back to LOD.

29-32 **Waltz Turn; Waltz; Waltz; Twirl to Open;**

Repeat meas 5-8 ending in open pos, to repeat entire dance twice more, ending with B and C on meas 32 last time thru.

BREAK

As used by Joel Orme, Northridge, Calif.

(From promenade position)

One and three wheel around

Right and left thru with the couple you've found

Whirlaway with a half sashay

Box the gnat across the way

Pass thru go on to the next

Trail thru then you turn back

Right and left thru the other way back

Pass thru on to the next

Right and left thru you're not thru yet

Wheel 'em around, trail thru

Your corners all left allemande

Here we go right and left grand.

SIMILKAMEEN CROSS TRAIL

By Bill French, Oroville, Wash.

First and third bow and swing

Promenade outside the ring

Go all the way two by two

While two and four

Cross trail and U turn back

Pass thru split the ring

Go 'round one

Into the center right and left thru

Then pass thru split the ring

Go 'round one

One and three cross trail

Swing your corner girl around

And promenade go 'round the town

Repeat for heads.

Twice for sides.



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Our new coffee pot is beautiful! Bless your Premium Plan! More subscriptions coming, we promise!

Peggy Rentz
Shell Beach, Calif.

(Editor's Note: Bless you and all those subscriptions!)

Dear Editor:

While calling a dance the other night I came up with an ending that brought quite a chuckle from the dancers. While I was hashing it up with all kinds of allemande lefts, etc., I ended with "Allemande left and allemande Mo — A right and left and there ain't no mo'."

Maybe through your magazine this could be passed on to other callers and in turn to their dancers for a little chuckle.

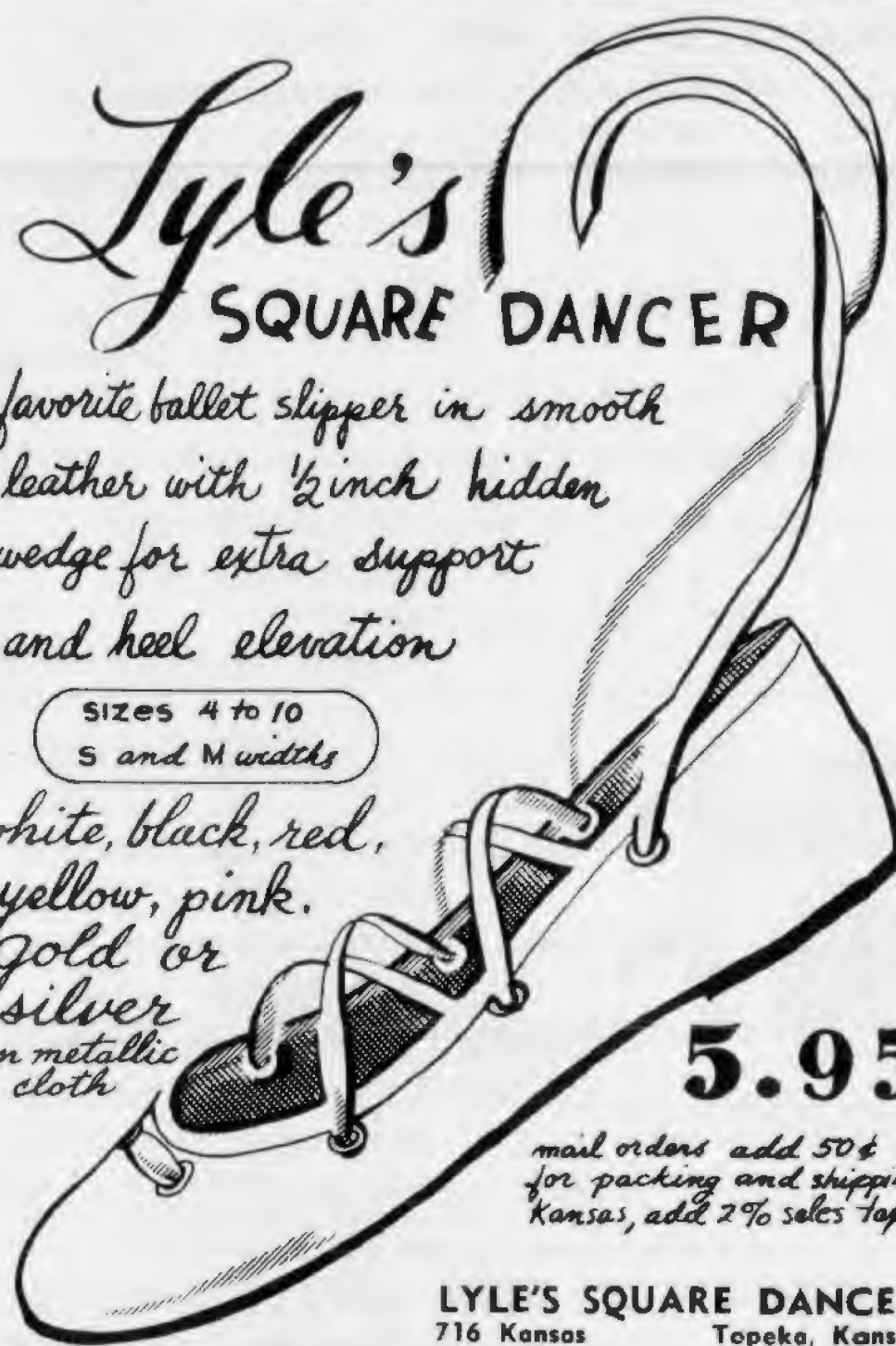
Ange Dalessio
Cleveland, Ohio

Dear Editor:

Have you ever thought of the fact that "Square dancers are not drinkers and that drinkers don't square dance"? We are giving this some publicity here. It has recently come to our attention that most church people, and there are a lot of them, seem to think that square dancers do as much drinking at their gatherings as folks do at modern type dances. We believe it's worth thinking and DOING something about.

Frank L. O'Rourke
Chadron, Nebraska

(More letters next page)

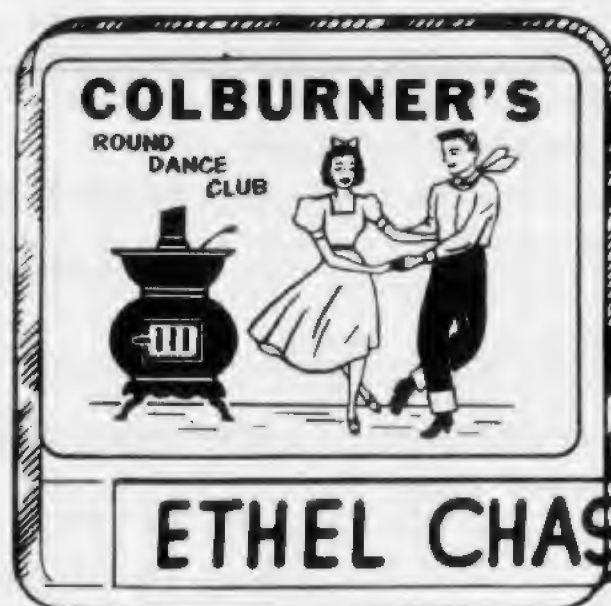


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AC-101-S —WAITING FOR THE ROBERT E. LEE

AC-101-SO—DON'T BLAME IT ALL ON ME

Glen Story calling

AC-102-S —WAITING FOR THE ROBERT E. LEE

AC-102-SO—DON'T BLAME IT ALL ON ME

Instrumental

AC-103-S —WALTZ OF LOVE

AC-103-SO—BLACK AND WHITE RAG

AC-104-S —I'M FOREVER BLOWING BUBBLES

AC-104-SO—LOUISE

AC-105-S —SIDE BY EACH

AC-105-SO—FLIM FLAM

Jim York calling

AC-106-S —DRAGGIN' THE BOW

AC-106-SO—ROCKY MOUNTAIN GOAT

Hoedowns with Jack Barbour's Rhythm Rustlers

AC-107-S —FLOORWALKER

AC-107-SO—SINGLE WHAMMY

Jim York calling

AC-108-S —BLUE MOUNTAIN RAG

AC-108-SO—ROANOKE HOEDOWN

Hoedowns with Jack Barbour's Rhythm Rustlers

AC-109-S —TWO TIMIN' GAL

AC-109-SO—SWEETEST GAL IN TOWN

Glen Story calling

AC-110-S —TWO TIMIN' GAL

AC-110-SO—SWEETEST GAL IN TOWN

Instrumental

SUNNY HILLS RECORDS

SUNNY HILLS BARN, FULLERTON, CALIF.

LETTERS - Continued

Dear Editor:

Having read of many nice things done by square dance clubs, in your magazine, would like to pass on one more, that we were privileged to see last night. The Mountaineers' Square Dance Club of Flagstaff, Arizona, featured their old time callers and dances and we were guests. They presented about 10 couples who had helped to organize the club some *nine years* ago, and who are *still active members*, with Lifetime Memberships. It was a beautiful presentation . . .

Frances Estes

Sedona, Arizona

Dear Editor:

In the (May 1956) issue of Sets in Order, Bob Osgood called for action in the teen-age group. . . . We believe we have a good teen-age program. (1) Each caller in town is required to call one free dance a month for the teen-agers and as we have grammar school, Junior and Senior High, YMCA, and the State School for mentally retarded children, each caller usually calls two or more dances. (2) The adult club buys 10 records (our selection) a month to give free of charge to any school that has a square dance program. (3) The YMCA conducts teen-age classes and from time to time they graduate, with a special diploma.

Richard A. Baughman

University, Alabama

Dear Editor:

Our Tillamook Coaster Square Dance Club was down to 3 squares and as we dance entirely to records . . . we were worried. You published an article by Bruce Johnson in the January (1956) issue which gave us an idea on starting a new class. We had six squares turn out and from that class have 5 new squares for our club.

I picked out records that had primary movements, then on to secondary movements and later the specialty figures. I am proud to tell you our group has attended several jamborees in the state and danced to any of the callers.

We get the new records as they are advertised in your magazine and seem to stay with the top level dancers.

Erma Tippin

Tillamook, Oregon

"ON MY MIND"

By Jerry Helt, Cincinnati, Ohio.

Record: "On My Mind," MacGregor 757-B (without call); 758-B (with call).

Intro. and Break:

Let's all join hands, you circle left around the ring

Circle to the left, you'll hear me sing

Walk all around your corner, see-saw your pet

Allemande left that corner girl, grand right and left

It's a grand ol' right and left around the ring you go

Meet your maid and turn her right elbow

Allemande left that corner maid

Take your own and promenade

Because she's always on your mind

Swing that baby, always on your mind.

Figure:

First and third, forward, come back to the ring

Pass thru, turn right back, opposite swing

1 and 3 pass right thru and each person turn alone to face the middle of the set, then swings the opposite person.

Face the sides, split that couple 'round just one you know

Star right out in the middle once around on heel and toe

Allemande left your corner, right hand 'round your own

Go back and swing that corner girl around

Promenade around with this gal that you've found

Because she's always on your mind

I really mean it, always on your mind.

Sequence of Dance:

Figure with heads. Break. Figure with sides. Figure with heads.

HAVE THESE ROUNDS READY FOR YOUR NEW CLASSES IN THE FALL

G. K. W. MIXER

by Doogso L. Trebor, Tiajuana, Mexico

A fantastic medley of Civil War cavalry tunes woven into a simple fun-filled mixer designed for newcomers and oldsters alike.

Callers and teachers will find this easy dance an answer to many mixing and instruction problems. It teaches Promenade Position, Couple Backtrack, four count timing, Right Hand Star and Pick Up for a Promenade.

It's backed by — RENDEZVOUS WALTZ

A lovely simple routine waltz written by Jimmy and Arna May Moss of Port Arthur, Texas. The tune is "Irish Eyes Are Smiling" and it's an ideal dance for square dancers.

S. I. O. #3025/26

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#400—CROSS TRAILED, Caller: Red Warrick
 Flip inst. Key of A

#116—COTTON PICKIN' POLKA SQUARES, Flip Inst.
 Caller: Red Warrick

Going Strong:

#115—WAY DOWN YONDER IN NEW ORLEAN, Jack Gant

#113—LOOSE TALK, Caller: Red Warrick

#111—TWEEDLE DEE, Caller: Red Warrick

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*A Pome by Mrs. Willard Legg,
 Massillon, Ohio.*

Who has to hustle — skip — jump — and hop,
 Learn all the new dances right along with
 "Pop"?

When he calls, "Where's my partner?" who has
 to run,

And in spite of all this, still has lots of fun?

Who sits out numerous dances and never makes
 a fuss,

Just there for a fill-in for any one of us?

And who makes you welcome when you are
 new,

Sees you get into a square and meet a friend
 or two?

Who is it we wouldn't trade for anyone else in
 life —

The girl everyone loves?

WHY, ITS THE CALLER'S WIFE!

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	203	LADY BE GOOD/COMING ROUND THE MOUNTAIN
102	202	WHISPERING/WE'VE GOT RHYTHM
101	201	MINE, ALL MINE/DANCE YOUR TROUBLES AWAY

Doc Heimbach and the Ranch Hands

902	952	HII NEIGHBOR/PROMENADE TO DIXIE
901	951	ROCKING THE POLKA/HAREM-SQUAREM



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BRUNDAGE AT THESE CAMPS

Al Brundage of Brookfield, Conn., is one of the most active men in the nation in square dance institutes. During the year he either personally conducts or is connected in some way with at least ten institutes, this figure fluctuating somewhat from year to year. For the future he plans to be associated with the following institutes:

Aug. 19-24—Funstitute, Thayer Hotel,
West Point, N. Y.

Aug. 31-Sept. 3—Labor Day Dance-a-Tute,

Hotel Green, Danbury, Conn.

Sept. 9-14—Ed Gilmore's Vacation Institute,
Glenwood Springs, Colo.

Nov. 22-25—Thanksgiving Vacation Institute,
Atlantic City, N. J.

Dec. 28-Jan. 1—New Year's Dance-a-Tute,
Hotel Green, Danbury, Conn.

Jan. 4-7, 1957—Sunshine Vacation Institute,
Huntington Hotel, St. Petersburg, Fla.

May 30-June 2—Memorial Week-End Dance-
A-Tute.

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Dept. S

San Leandro, Calif.

SILVER ANNIVERSARY

Cutting the cake on the occasion of their 25th Wedding Anniversary you see Alice and Johnny Woodman of Winnipeg, Manitoba, Canada. The cake was all part of a surprise party given this pair by their Ruffs and Ruffles Square and Round Dance Club, for which they are the instructors. It looks as if Alice wants to be sure that Johnny starts cutting the cake in exactly the right place, while Johnny displays a proud smile for the photographer.

The HIT Dance of the National Convention . . .

#8022 — SQUARE DANCE BLUES — Calls by Johnny Schultz,

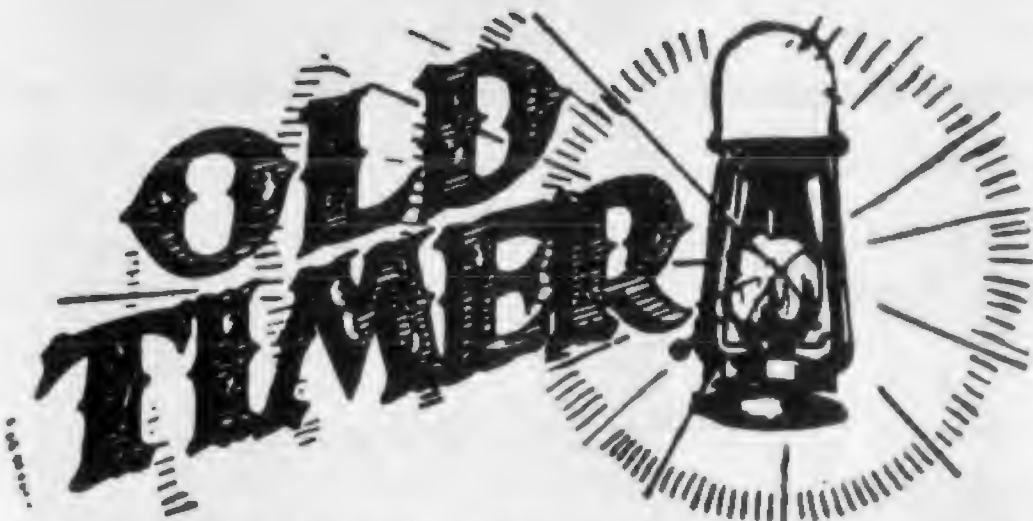
Our great recording team, Jerry Jacka Trio and Johnny Schultz, once again come up with an original hit singing call — listen to it, dance to it — and we know you will agree that this dance is a top-notch follow-up for LOOKIN' BACK (#8119) and Johnny's other wonderful originals.

Other recent releases you should try:

#8120 — LOOSE TALK (Flip) Jerry Jacka and Johnny Schultz

#8121 — DREAMLAND TONIGHT — New Round Dance

SKIN EM RINKY DEE — Another New Round —
Dick Barr at the Organ



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FRED KELLEY PLUGS SQUARES

The "Fred Kelly Show" was originated at the "Fiddle and Bow" at Radio Station WBOY in Tarpon Springs, Florida, several years ago as a country and western disc show. Fred Kelley was invited to appear as a guest and call a few squares. Listeners were interested and so was the station and Fred became a "regular."

Squares formed in homes to dance to the show for an hour and then finished off their evening with records. Gradually the square dancing part of the show became the more important and by request the time was changed

to Saturday. Fred became M.C. of the show.

Fred invited his 9-year-old son as guest caller and "Buckshot" is now a regular feature on the show. Format of the show includes a folk or round dance between each square. News of interest to dancers is also a part of it. Many guest callers from other areas have appeared, among them Ed Durlacher, Don Armstrong, Al Brundage, and Rickey Holden.

The station's call letters have been changed to WDCL, so square dancers within radio earshot who are not already acquainted with the show, will enjoy listening in. It's dial 147.

MAC GREGOR RECORDS

FIRST RELEASES on MacGREGOR by JERRY HELT

#758—"HIT THE ROAD"
"ON MY MIND"

#757—*Instrumental for above*

#760—"MUTABLE MUDDLE"
"SIX-EIGHT"

#759—*Instrumental for above*

All numbers also available on 45 RPM



Music for all records by Frankie Messina and The Mavericks

MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE LOS ANGELES 5, CALIF.

To those of you who did not attend the 5th National Square Dance Convention, may we introduce our new Caller — VERA BAERG

Vera is a favorite Southern California Caller. Her Marlinda release —
#735 — "AIN'T SHE SWEET?" / "BARNYARD SHUFFLE"
 was most enthusiastically accepted at the National Convention.

The instrumental by The Haylofters —
#1035 — "AIN'T SHE SWEET?" / "FLOP EARED MULE"

LANK THOMPSON calls for you his original dance —
#734—"HOW COME YOU DO ME LIKE YOU DO?"
 backed by — **"DON'T BLAME IT ALL ON ME"**

The instrumental by The Haylofters —
#1034—"HOW COME YOU DO ME LIKE YOU DO" /
"DON'T BLAME IT ALL ON ME"



We have numbered the names as they were signed in our guest books at the National Square Dance Convention. Each month for a year we will draw a number and print the winning name. The winner each month will receive a gift by Parcel Post from Marlinda Records. Watch our ad each month for the name of the winner and the gift to be sent. The August gift will be an album of four Marlinda Releases.

The August winner is EVA AND FRED YORICH, 35 1/2 Warona Drive, San Diego 6, California.

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CALENDAR OF SQUARE DANCING EVENTS

- Aug. 3-4—Northern Arizona Festival
Flagstaff, Ariz.
- Aug. 10-11—7th Annual Festival
Steamboat Springs, Colo.
- Aug. 10-12—Lake Mead Regatta Week-End
Square Dance, Boulder City, Nev.
- Aug. 11—Douglas Co. Timber Days Dance
Sutherlin, Ore.
- Aug. 11-13—Ill. State Fair Festival
Springfield, Ill.
- Aug. 15—50-50 Dance
Turner Turnpike, Stroud, Okla.
- Aug. 16-18—3rd Ann. B. C. Jamboree
Penticton, B. C., Canada
- Aug. 18—Delta Twirlers Festival
Helena, Ark.
- Aug. 26—North Carolina Fed. Quarterly Fest.
Charlotte, N. C.
- Sept. 1-2—Montana Knotheads Dance
Old Faithful Lodge, Yellowstone Park, Wyo.
- Sept. 8—Beaumont Area Council Fall Fest.
Harvest Club, Beaumont, Texas.
- Oct. 5-6—Utah State Festival
White City Audit., Ogden, Utah
- Oct. 14—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 27—Fall Festival
Smith-Cotton Cafeteria, Sedalia, Mo.
- Nov. 2-3—Wyoming Festival, Laramie, Wyo.
- Nov. 3—10th Ann. Okla. State Festival
Munic. Audit., Oklahoma City, Okla.
- Nov. 3—7th International Festival
Conrad Hilton Hotel, Chicago, Ill.
- Nov. 10—Wagon Wheel 7th Anniversary
Harvest Club, Beaumont, Texas.

WANT A CONVENTION PROGRAM?

Programs for the 5th National Convention in San Diego were thick, gay-covered, beautifully put together booklets which made exceptionally fine souvenirs.

Now here is the news for you. There are some left. If you who were not able to attend the Convention would like to participate to the extent of owning this program, which contains many of the squares and rounds presented as well as pictures and stories about people prominent in square dancing, you may send 50c to "Square Dance Programs," Balboa Park Administration Bldg.

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182 Pearl Street, Keene, New Hampshire
\$2.00 per year

Let's Dance!

Folk Dance Federation of California
420 Market St., Room 521, San Francisco
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The NEW ENGLAND Caller

Charlie Baldwin, Editor
1621 Hancock St., Quincy 69, Mass.
\$1.50 per year



Square Dancers live here!

You know they do because these handsome dancers brighten their doorway or their gate post. These signs are 13" long and 8" high. They are made of rugged cast aluminum, and have black "crystized" finish. Price only \$6.00 each, postpaid. For personalization add 15c per letter extra. Remember, they make wonderful gifts and wedding presents, too. Send your order with check or money order today to:

Kip Benson, East Berlin, Connecticut

THINGS WE ALL LEARN

By Gus Pelias, New Orleans, La.

Sooner or later, square dancers, if we are wise, learn that dancing is a mixture of good nights and bad, easy programs and hard . . .

We learn to sympathize with the newcomers, because we remember how bewildered we were when we first started out . . .

We learn that it doesn't matter so much who gets the credit so long as the club is a success . . .

We learn not to worry when we "goof" up a square because experience has shown that if we always dance our best our average will break pretty well . . .

We learn that putting the blame on someone else often boomerangs . . .

We learn that it doesn't pay to be too sensitive; that we should overlook the unimportant things . . .

We learn that no man can square 'em up alone and that it is only through the effort of all that we can move on to better dancing . . .

We learn that square dancing could run along perfectly well without us . . .

We learn that the officers are a team who are succeeding through hard work and want to do the right thing . . .

We learn that square dance folks are the nicest we will meet anywhere and that getting along depends about ninety-eight per cent on our own behavior . . .

BUT ALAS, THE ONE THING US FELLOWS HAVE YET TO LEARN . . . HOW CAN WE GET AROUND TO DANCING WITH ALL YOU LOVELY CHICKS?

MORE RULES FOR A HAPPY CLUB — #2

By Courtesy of Open Squares Magazine

I will serve on the refreshment committee or otherwise do my share of the club duties, whenever asked.

I'll try to look like I'm having a good time while I square dance.

I'll have a pleasant word for the caller, and not ignore him until I have a complaint.

I won't glare at my corner if he makes a mistake — after all, I sometimes miss, too.

If I feel like shouting to show my exuberance, I'll do it during a pause in the call, and not when it will drown out the caller.

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#542—SUNSHINE SPECIAL—Calls by Mike Michele (Flip Instrumental)

#543 — CALICO MAID — calls by Mike Michele (Flip Instrumental)

#544—SUNSHINE SPECIAL—
CALICO MAID—

Both with calls by Mike Michele

#823—SUNSHINE SPECIAL—Key of A
CALICO MAID—Key of F
Schroeder's Playboys

AND ANOTHER GREAT HIT ORIGINAL BY PANCHE BAIRD —

#588 — SWING ALL EIGHT — calls by Pancho (Flip Instrumental)
Instruction sheets included — available 45 or 78 RPM

WESTERN JUBILEE RECORD COMPANY, 3703 North 7th Street, Phoenix, Arizona

SQUARE DANCERS AT REGATTA

The week-end of August 10-11-12 will be fabulous in the annals of Bolder City, Nevada. It is the date of the Lake Mead Regatta Championship program which, this year, will feature square dancing as part of the activities. In the regatta, outboard drivers from 13 western states will compete for the Western Division Championship. The evening entertainments will include a pit barbecue, an exhibition by the Y-Knot Twirlers, as well as general square dancing for all. Boulder City features reason-

able lodging and meals, and if you want to know more about any phase of this week-end, contact Chet and Dorothy Brown, P.O. Box 91, Boulder City, Nevada.

RECIPE FOR BETTER FUN

The Chicago Daily News quotes violinist Fred Gilbert at the age of 80 as saying, "If young people danced more square dances they would have a much better time. There's nothing to these modern dances."

"Dance with Ease with our New Ballerize!"
Soft elk upper for longer wear. Slight heel (not a wedge) for better balance. Black or white. Narrow & medium widths. \$5.95
Sizes 3 1/2-10.



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CANADIAN CAPERS

Manitoba . . . From Winnipeg comes a report of a very successful evening featuring Ed Gilmore of Yucaipa, California. The Whirl-I-Peg Square Dance Club is one of the oldest in the city and for the past few years has presented the Beach Hoedown, taking over the dance pavilion of a summer resort 50 miles from Winnipeg. Ed Gilmore and his wife, Drusilla, made their second visit to Winnipeg for this event on May 18. Some 600 dancers from Winnipeg and district enjoyed the evening to the fullest. One couple journeyed from Fargo, North Dakota, especially for the affair.

The following day Ed conducted a workshop in which he elaborated on his belief in comfortable dancing, in the proper spirit. The workshop was attended by some 150 persons. *Saskatchewan . . .* The growing interest in square dancing in Saskatoon was very evident when the Cotton Capers Club sponsored their second square dance Jamboree at the Stadium, with Charles Blake as Jamboree Chairman. Over 900 people attended as dancers and spectators. Receiving the guests were Mrs. Jerry

Hawley, Mrs. R. M. Forsythe, and Mrs. C. Blake.

The club president, R. M. Forsythe, opened the Jamboree by welcoming the dancers and introducing Jerry Hawley, M.C. and main caller for the evening. Guest callers were Harold Tatler, Ollie Greenwood, and Roy Ellis. Mrs. Gordon Sanford was in charge of the round dances and round dance demonstrations. Among the visitors was Mrs. Noreen Wilson of Regina who is M.C. of the Radio Program, "Square Dance Notebook."

GEMS FROM THE OTHER PUBLICATIONS

Helen Smithwick in Taw Chatter Column, Local Square Magazine, April, 1956:

"To radiate the most friendly personality, top your costume off with lovely hair, sparkling eyes, a pleasant smile, pretty hands, dainty feet, and exquisite cleanliness and fragrance. A rule no girl can afford to break is to use a deodorant after every bath or shower. Wear a pleasant smile and maintain a friendly attitude at all times . . ."

READ WHAT THESE ADVERTISERS SAY . . .

"We are sure that you will be interested to know of the fine response we are receiving from our ad in Sets in Order for Lyle's Square Dancers. We are getting orders from folks all over the United States — (even Canada, Alaska and the Hawaiian Islands). Only with such a media as yours would it be possible to build such a specialized item as Square Dance shoes."

Lyle Johnson, Lyle's Square Dancer
(Shoes)

"The results from advertising my Square Dance Signs in Sets in Order has been most gratifying. Orders have been received from throughout the United States and Canada. I am also pleased to note that some mentioned seeing my ad in issues six to eight months old. All in all, I would not hesitate to recommend your publication as an excellent medium of getting potential customers acquainted with a product related to the Square Dance Field."

Kip Benson

"We have been completely satisfied with the number of inquiries resulting from our advertisement in Sets in Order . . . For our particular product, we know of no other publication which could as satisfactorily meet our requirements."
J. M. Volkmann, Mgr., Western Plastic Products
(Badges)

"It was just a year ago that we first started to run our advertisement with Sets in Order to let ladies know that we were making a shoe which we felt would be ideal for square dancing . . . Promenader Pumps . . . We thought that you would like to know that we had an order in for a pair of them before we received your issue of Sets in Order. This in itself is almost unbelievable to anyone who has done any advertising in monthly publications . . . and altho' we have run other ads we do feel that Sets in Order still gets to more Square Dancers than any other publication and because of this we have done more business thru Sets in Order than by any other means."

G. L. Hinote, Hinote Theatrical Shoe Co.

You too can realize wonderful results by advertising your product, service or big event in Sets in Order. Or, pass this word on to a friend who may have a product to sell to square dancers. Write for information and space rates to Marvin Franzen, Adv. Mgr.

Sets in Order

462 North Robertson Blvd., Los Angeles 48, California

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A Ballet Type SQUARE DANCE SLIPPER

CREATED ESPECIALLY FOR SQUARE DANCING

- Built In Wedge
- Glove Leather
- Light Weight
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Once Tried, You Will Want No Other

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This is the Southern California Round Dance Teachers' choice for the Dance of the Month:
(For General Use by Square Dance Groups)

PENNY WALTZ

By Penny and Ross Crispino, Nampa, Idaho.

Record: Black Mountain.

Position: Closed, M back to COH.

Footwork: Opposite, directions for M.

Introduction: 4 meas. **Wait; 2; Acknowledge; Ready;**

Measures

1-4 **Bal Fwd, Touch, —; Bal Bwd, Touch, —; Bal L, Touch, —; Manuv, Touch, —;**
M balance fwd twd wall on L, touch R beside L; bal back on R, touch L beside R; step L to side in LOD, touch R beside L; step R maneuvering $\frac{1}{4}$ R face to face RLOD, touch L beside R.

5-8 **Waltz; Waltz; Waltz; Waltz;**

4 R face (CW) turning waltzes making two complete turns starting bwd on M's L. End facing LOD in semi-closed pos.

9-12 **Step, Swing, —; Step, Swing, —; Fwd Waltz, 2, Close; Manuv, Touch, —;**

Step L swing R fwd; step R swing L fwd; starting L waltz fwd L, R, L; step R touch L to R as M turns into place to assume closed pos with back to LOD.

13-16 **Waltz; Waltz; Waltz; Waltz;**

4 R face (CW) turning waltzes starting bwd on M's L. End with M's back to COH to repeat dance.

Ending: Twirl and B&C on meas 16 fifth time thru.

NOTE: This dance makes a good mixer by twirling W fwd to next M on meas 15 and waltzing in place on meas 16 while new W waltzes fwd to meet M for repeat.

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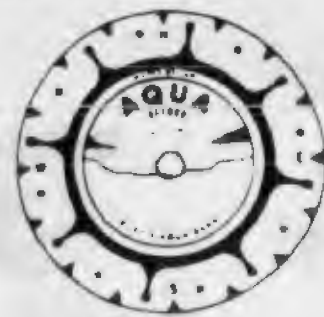
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